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CORINTHIAN YACHT CLUB TROPHY FOR THE MARBLEHEAD-BERMUDA RACE, MADE BY
KARL F. LEINONEN AFTER DESIGN BY MARY C. KNIGHT

ARTS AND CRAFTS AT THE MUSEUM OF FINE ARTS, BOSTON BY F. ALLEN WHITING

IN connection with the Conference of the National League of Handicraft Societies, recently held at the Museum of Fine Arts in Boston, at the suggestion of The Society of Arts and Crafts, which has been headquarters of the League since its inception in 1907, the Museum invited the local Society to hold an exhibition of work by its members in the Forecourt room.

The time for preparation was too short to permit the making of objects specially for the exhibition and the result was, therefore, striking evidence of the resources of this Society. The intention of the committee in charge was to make as representative an exhibit as possible, while limiting the number of articles and keeping the standard high, so that the room, as a whole, and the objects individually, might compare favorably with the collections of old work in the other galleries.

The exhibits were shown in cases specially built for the recent loan exhibition in Copley Hall. There were one case of embroideries, two of bookbindings,

one of leather, one of carved and gilded wood, three of pottery, five of silver, two of jewelry, two of wrought iron, two of brass and copper and one of printing and illuminating.

It is not possible in a brief review to attempt any detailed critical description of the exhibits, but a few of the more notable pieces can be mentioned. Mr. Frank Koralewsky exhibited the remarkable iron lock, which has already been described in *ART AND PROGRESS*, and a notable collection of iron work (in the main for St. Thomas's Church, New York), made by him and his associates in the shop of Frederick Krasser. A solid gold racing trophy, presented by Commodore F. L. Clark to the winner of the Eastern Yacht Club's schooner race from New London to Marblehead on July 1st, made by Mr. Arthur J. Stone from a design by Mr. C. Howard Walker, was specially to be remarked for beauty of design and workmanship, as were several pieces of silverware, likewise the work of Mr. Stone, lent by President Eliot, Miss Julia Marlowe and others. Miss Eliza-

beth Copeland exhibited a number of silver boxes, richly ornamented with enamels and semi-precious stones. Silver services were shown by Mr. George J. Hunt and Mr. George C. Gebelein, and numerous other objects in silver of fine

important and beautiful pieces. Miss Margaret Rogers was represented by several pieces in gold, in which fine stones were used, perhaps the most important being a necklace of gold with several diamonds and a large aquamarine, which was



GOLD RACING TROPHY. MADE BY ARTHUR J. STONE AFTER A DESIGN
BY C. HOWARD WALKER

design and workmanship by other silversmiths.

The largest exhibit in point of numbers and variety was the jewelry, of which there were about one hundred pieces, ranging from simple and inexpensive pins and brooches to a rich collar and pendant of fine moonstones mounted in platinum, lent by Mrs. Eben D. Jordan, which was the work of Mr. and Mrs. Frederic A. Shaw, who also showed a number of other

lent by Mrs. Fitch Gilbert. Another necklace showed a successful mounting in gold of the new pink stone, Morganite, in connection with amethysts. Mrs. L. B. Dixon, of California, showed some charming bits of enamel, and Miss Grace Hazen, of New York, several pieces, displaying strong individuality.

In the bookbinding the most important examples were by the Misses Sears and St. John who manifested in their work

the height to which the art of binding books can be carried in these days. A very richly tooled cover, bound by the Riverside Press, was from a design by Mr. Bruce Rogers, who also showed a few examples of his excellent printing. Mr. J. S. M. Smith contributed a number of delightful illuminations.

Pottery was represented by a small group of six pieces which were, perhaps, the cream of all that Mr. Hugh C. Robertson, of the Chelsea and Dedham Potteries, did during his lifelong search for the secrets of the past. They certainly represented a very high mark in modern pottery, and it is hoped that they may be

secured for one of the great museums. Prof. Charles F. Binns contributed a few beautiful examples, and was, in a way, further represented by the work of two pupils, Mr. Arthur E. Baggs and Miss F. E. Walrath, the latter showing a number of pieces of high-fire porcelains which were full of promise.

Taken all in all this little exhibit was perhaps as well balanced and as full of encouragement as any which has been heretofore brought together. It is to be hoped that the interest which it aroused may lead the Museum authorities to make such an exhibit an annual occurrence hereafter.

THE CARNEGIE INSTITUTE'S EXHIBITION

THE FOREIGN PAINTINGS

Of the eighty-eight paintings by foreign artists in the Carnegie Institute's annual exhibition, thirty-nine are the works of British painters. It is therefore perhaps not strange that among the foreign contingent the English carried off all the honors. The medal of the first class was awarded, it will be remembered, to an American, John W. Alexander, but the medal of the second class, which carried with it a cash prize of \$1,000, went to Frank Craig, of Surrey, England, for a discerning portrait of Sir John Jardine, Member of Parliament, and the medal of the third class, which carried with it a prize of \$500, was won by Algernon Talmage, of London, by a breezy coast-wise landscape entitled "The Kingdom of the Winds"; while to Alice Fanner, a member of the New English Art Club, a second honorable mention was given for a little impressionistic picture of a sunbedabbled walk at St. Valery on the Somme. Without question all of these paintings have special merit, but had they not been thus distinguished by the jury of awards it is quite probable that they would have attracted comparatively little attention.

One of the most striking and interest-

ing pictures in this exhibition is a figure painting by William Orpen, a three-quarter-length portrait study of a young woman on a beach at midday. It hangs at the end of the first large gallery, and though in a very high key and extremely delicate in color, carries admirably and is uncommonly effective. Without resort to trickery the impression of an atmosphere flooded with sunlight is perfectly rendered. The figure, furthermore, is placed in this atmosphere and a definite personality is interpreted. Here is a manner of painting as original as it is engaging, literally a new phase of art, yet built firmly on the old fundamental principles and as sound as it is sincere.

In this same gallery is to be seen, if one will hunt it out, a charming little picture by the late John M. Swan—"The Youth of Pan"—an imaginative composition produced, one may well believe, for the sheer pleasure of production—a painter's flight into the realm of fancy. Here also is Maurice Greiffenhagen's portrait of Maurice Hewlett, which certainly carries conviction, as well as Harold Speed's decorative painting, "Apollo and Daphne," and Frank Bramley's lovelorn maiden whom Cupid cruelly mocks—an